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EXAMINER	
VUU, HENRY	
ART UNIT	**PAPER NUMBER**
2179	

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Please find below and/or attached an Office communication concerning this application or proceeding.

Office Action Summary	Application No.	Applicant(s)	
	10/672,682	SOARES, STEPHEN MICHAEL	
	Examiner	Art Unit	
	Henry Vuu	2193	

-- The MAILING DATE of this communication appears on the cover sheet with the correspondence address --

Period for Reply

A SHORTENED STATUTORY PERIOD FOR REPLY IS SET TO EXPIRE *3* MONTH(S) OR THIRTY (30) DAYS, WHICHEVER IS LONGER, FROM THE MAILING DATE OF THIS COMMUNICATION.

- Extensions of time may be available under the provisions of 37 CFR 1.136(a). In no event, however, may a reply be timely filed after SIX (6) MONTHS from the mailing date of this communication.
- If NO period for reply is specified above, the maximum statutory period will apply and will expire SIX (6) MONTHS from the mailing date of this communication.
- Failure to reply within the set or extended period for reply will, by statute, cause the application to become ABANDONED (35 U.S.C. § 133). Any reply received by the Office later than three months after the mailing date of this communication, even if timely filed, may reduce any earned patent term adjustment. See 37 CFR 1.704(b).

Status

1)☒ Responsive to communication(s) filed on *26 September 2003*.

2a)☐ This action is **FINAL**. 2b)☒ This action is non-final.

3)☐ Since this application is in condition for allowance except for formal matters, prosecution as to the merits is closed in accordance with the practice under *Ex parte Quayle*, 1935 C.D. 11, 453 O.G. 213.

Disposition of Claims

4)☒ Claim(s) *1-13* is/are pending in the application.

4a) Of the above claim(s) _____ is/are withdrawn from consideration.

5)☐ Claim(s) _____ is/are allowed.

6)☒ Claim(s) *1-13* is/are rejected.

7)☐ Claim(s) _____ is/are objected to.

8)☐ Claim(s) _____ are subject to restriction and/or election requirement.

Application Papers

9)☒ The specification is objected to by the Examiner.

10)☒ The drawing(s) filed on *26 September 2003* is/are: a)☒ accepted or b)☐ objected to by the Examiner.

Applicant may not request that any objection to the drawing(s) be held in abeyance. See 37 CFR 1.85(a).

Replacement drawing sheet(s) including the correction is required if the drawing(s) is objected to. See 37 CFR 1.121(d).

11)☐ The oath or declaration is objected to by the Examiner. Note the attached Office Action or form PTO-152.

Priority under 35 U.S.C. § 119

12)☐ Acknowledgment is made of a claim for foreign priority under 35 U.S.C. § 119(a)-(d) or (f).

a)☐ All b)☐ Some * c)☐ None of:

1.☐ Certified copies of the priority documents have been received.

2.☐ Certified copies of the priority documents have been received in Application No. _____.

3.☐ Copies of the certified copies of the priority documents have been received in this National Stage application from the International Bureau (PCT Rule 17.2(a)).

* See the attached detailed Office action for a list of the certified copies not received.

Attachment(s)

1) ☒ Notice of References Cited (PTO-892)
2) ☐ Notice of Draftsperson's Patent Drawing Review (PTO-948)
3) ☒ Information Disclosure Statement(s) (PTO-1449 or PTO/SB/08) Paper No(s)/Mail Date *9/6/2003*.
4) ☐ Interview Summary (PTO-413) Paper No(s)/Mail Date. _____.
5) ☐ Notice of Informal Patent Application (PTO-152)
6) ☐ Other: _____.

DETAILED ACTION

Specification

1. The disclosure is objected to because of the following informalities: The US Publication No.'s "20,020,054,121 A1", "20,010,050,658", "20,020,070,982", "20,020,035,697", "20,020,101,539", "20,020,083,101" and "1026221" on page 3 – 5 of the Specification, disclosed under "Background of the Invention" are not correct. Applicant should provide correct numbering. For example "U.S. Pat. No. 20,020,054,121 on page 3 should be U.S. Pub. No 2002/0054121". Appropriate correction is required.

Information Disclosure Statement

2. The references listed in the Information Disclosure Statement on Sept. 26, 2003 have been considered except the reference 1026221 because it is not a correct patent number. Examiner has crossed out this reference in the IDS because it cannot be accepted for consideration.

Drawings

3. The drawings are objected to because the first drawing should be labeled "Figure 1" and subsequent figures should be numbered accordingly in respect to the first figure. Corrected drawing sheets in compliance with 37 CFR 1.121(d) are required in reply to the Office action to avoid abandonment of the application. Any amended replacement drawing sheet should include all of the figures appearing on the immediate prior version of the sheet, even if only one figure is being amended. The figure or figure number of an amended drawing should not be labeled as "amended." If a drawing figure is to be canceled, the appropriate figure must be removed from the replacement sheet, and where necessary, the remaining figures must be renumbered and appropriate changes made to the brief description of the several views of the drawings for consistency. Additional replacement sheets may be necessary to show the renumbering of the remaining figures. Each drawing sheet submitted after the filing date of an application must be labeled in the top margin as either "Replacement Sheet" or "New Sheet" pursuant to 37 CFR 1.121(d). If the changes are not accepted by the examiner, the applicant will be notified and informed of any required corrective action in the next Office action. The objection to the drawings will not be held in abeyance.

Claim Rejections - 35 USC § 112

4. The following is a quotation of the second paragraph of 35 U.S.C. 112:

> The specification shall conclude with one or more claims particularly pointing out and distinctly claiming the subject matter which the applicant regards as his invention.

5. Claims 1, 3, 4, 7, 10 and 12 are rejected under 35 U.S.C. 112, second paragraph, as being indefinite for failing to particularly point out and distinctly claim the subject matter which applicant regards as the invention.

Regarding claim 1, the term "control file mechanism" renders the claim indefinite because it is unclear whether the "control file mechanism" is defined as a pointing device for controlling the movements of files or whether it is defined as a program. Furthermore, the phrase "such as" renders the claim indefinite because it is unclear whether the limitations following the phrase are part of the claimed invention. See MPEP § 2173.05(d).

Regarding claim 3, the term "with or without" renders the claim indefinite because it is unclear whether the playback environment saturation colorizing is defined or employed within the playback environment of the claim. See MPEP § 2173.05(d).

Regarding claim 12, the term "rectangular window or region" renders the claim indefinite because it is unclear which rectangular window applicant is referring to. See MPEP § 2173.05(d).

Claim 1 recites the limitation "the editing process", in which the process of editing digital assets and online presentations, by use of the multimedia system, does not clearly teach how to accomplish the process of editing in the subsequent steps of claim. There is insufficient antecedent basis for this limitation in the claim.

Claim 3 recites the limitation "the decompression", in which the process of decompression of digital assets is not clearly taught in the subsequent claims. There is insufficient antecedent basis for this limitation in the claim.

Claim 4 recites the limitation "the dynamic real time creation", in which the dynamic creation and execution of real time custom fonts and raster data is not taught in the subsequent claims. There is insufficient antecedent basis for this limitation in the claim.

Claim 7 recites the limitation "the playback system", in which the prior claims only discloses a "playback environment" but does not teach a "playback system". There is insufficient antecedent basis for this limitation in the claim.

Claim 10 recites the limitation "the local computer", in which the prior claims do not teach a "local computer". There is insufficient antecedent basis for this limitation in the claim.

Claim 12 recites the limitation "the out lying portion", in which the prior claims do not teach an "out lying portion". There is insufficient antecedent basis for this limitation in the claim.

Claim Rejections - 35 USC § 103

6. The following is a quotation of 35 U.S.C. 103(a) which forms the basis for all obviousness rejections set forth in this Office action:

> (a) A patent may not be obtained though the invention is not identically disclosed or described as set forth in section 102 of this title, if the differences between the subject matter sought to be patented and the prior art are such that the subject matter as a whole would have been obvious at the time the invention was made to a person having ordinary skill in the art to which said subject matter pertains. Patentability shall not be negatived by the manner in which the invention was made.

7. Claim 1, 3, 6, 7, 8, 9-11 are rejected under 35 U.S.C. 103(a) as being unpatentable over Fenton et al. (Pub No. 2002/0194195) in view of Balabanovic et al.

(Patent No. 6,976,229), Buckley et al. (Patent No. 6,542,173), and Ramchandani et al. (Patent No. 6,486,893).

As to claim 1, Fenton et al. teaches an online multimedia system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity) for creating (creating and editing tools – see e.g., para. [0011]) and playing (see e.g., para. [0142] – i.e., the user is linked to a media player for playing media content that is perceptible to the user) online presentations (see e.g., para. [0011] – i.e., the online presentation pertains to media contents supported by broadband communication links) that enables an Internet user (see e.g., para. [0039] – i.e., the user is provided with tools that enable the user to create and edit digital assets online or offline) to create (create – see e.g., para. [0039]), view (view – see e.g., para. [0042]) and distribute (see e.g., para. [0039] – i.e., distributing corresponds to sharing media content with other users) presentations in a web browser (web browser – see e.g., para. [0017]). Fenton et al. also teaches, registration of a user account (register – see e.g., para. [0054]) enabling the user to login and logout at different times and places (see e.g., para. [0054] – i.e., the user is able to login by using a user identifier and password or login as a guest) giving them access to create (create – see e.g., para. [0073]) and update (see e.g., para. [0112] – i.e., wherein the update file list reflects the newly uploaded assets) their presentation for a person using (user accesses – see e.g., para. [0149]) a personal computer (personal computer – see e.g., para. [0149]).

Fenton et al. additionally teaches the ability to name ("Name" free text entry box 1006 – see e.g., Fig. 10), describe ("Description" free text entry box 1106 – see e.g., para. [0100]), update (see e.g., para. [0112] – i.e., wherein the update file list reflects the newly uploaded assets) and create presentations (creating and editing tools – see e.g., para. [0011]) for a person using (user accesses – see e.g., para. [0149]) a personal computer (personal computer – see e.g., para. [0149]). Fenton et al. in addition teaches uploading (see e.g., para. [0041] – i.e., the user-created content pertains to digital assets, which are capable of being uploaded) the digital assets(see e.g., para. [0039] – i.e., digital assets pertains to, but no limited to, digital video, audio, photos, graphics, text and animation) online over the Internet (see e.g., para. [0041] – i.e., the multimedia system is interconnected across a wide area network, such as the Internet) for a person using the personal computer (personal computer – see e.g., para. [0149]). Fenton et al. further teaches the ability to send a link via email (see e.g., para. [0138]) to share the user's presentation with others ("Send this to a friend" user-selectable operator 1812 – see e.g., para. [0138]). Fenton et al. teaches the loading of a presentation script (see e.g., para. [0054] – i.e., the website pages represents the presentation script, which in this case could be coded in JavaScript) at the beginning of the editing process (see e.g., para. [0054]), and upon exit, the updated edits (see e.g., para. [0112] – i.e., wherein the update file list reflects the newly uploaded assets), size (see e.g., para. [0114]), description ("Description" free text entry box 1106 – see e.g., para. [0100]), color (see e.g., para. [0121], i.e., the template chosen by the user is able to manifest though user management of showcase page 1600), fonts (text – see e.g.,

para. [0039]), and raster data (see e.g., para. [0046]) is transferred (upload – see e.g., para. [0041], i.e., the digital assets, and media content is transferred back to the server by means of uploading) back to the server (server – see e.g., para. [0041]).

Fenton et al. teaches the addition of uploading (uploaded file – see e.g., para. [0112]) streaming (stream – see e.g., para. [0085]) music tracks, sounds, voice over narration (audio – see e.g., para. [0092] – wherein audio clearly includes music tracks, sounds and voices) for a person using the personal computer (personal computer – see e.g., para. [0149]). Fenton et al. includes the teachings of allowing a user with an account (see e.g., para. [0054] – i.e., the user creates a user identifier and password) or without (guest – see e.g., para. 0054]) a registered account to view the presentation online ("view other showcases" ser-selectable operator 1816 – e.g., para. [0140]) with animation (animation – see e.g., para. [0039]) and streaming (stream – see e.g., para. [0085]) audio (audio – see e.g., para. [0092] – wherein audio clearly includes music tracks, sounds and voices) for a person using the personal computer (personal computer – see e.g., para. [0149]).

Fenton et al. teaches creating (creating and editing tools – see e.g., para. [0011]) a visual layout (content area 402 – see e.g., Fig. 4) of digital assets (see e.g., para. [0039] – i.e., digital assets pertains to, but no limited to, digital video, audio, photos, graphics, text and animation), clipart (the definition of "clipart" by "Microsoft Computer Dictionary, Fifth edition" is defined as "a collection of photographs, diagrams, maps, drawings, and other such graphics that can be clipped from the collection and incorporated into other documents." Therefore, digital assets described in the reference

of Fenton et al. are incorporated into websites – see e.g., para. [0039]) and hyperlinks (see e.g., para. [0042] – i.e., the graphic guide media content, selectable operators, menus and lists are types of hyperlinks that allow the user to navigate through the presentation) over the Internet (Internet – see e.g., para. [0041]) which supports dragging and dropping operations (see e.g., para. [0079] – [0081]). Fenton et al. teaches the limitations of editing, creating and selecting digital assets (see e.g., para. [0011] and [0012]) from a server (server – see e.g., para. [0056]). Fenton et al. teaches editing digital assets online (see e.g., para. [0039], i.e., the editing tool is implemented on a website, wherein the user is able to edit and create digital assets on-line or off-line) over the Internet (Internet – see e.g., para. [0041]). In addition, with respect to the above limitations previously discussed, Fenton et al. additionally teaches Internet (Internet – see e.g., para. [0041]) transmission (upload – see e.g., para. [0052] and "Microsoft Computer Dictionary, Fifth Edition", i.e., upload is defined as "the process of transferring a file from a local computer to a remote computer by means of a modem or network", therefore uploading is a form of data transmission) of created images (see e.g., para. [0011] – i.e., the user is able to create and edit media content) placed on a single image (see e.g., para. [0135] – i.e., the showcase page corresponds to a single image) for client side selection (graphic promotes area 1818 – see e.g., para. [0142], i.e., graphic promotes area 1818 allows a user to select a particular media image displayed in the respective graphic area) via control file mechanism (mouse – see e.g., para. [0064]). Fenton et al. teaches elements such as colors (see e.g., para. [0121], i.e., the template chosen by the user is able to manifest though user management of

showcase page 1600), and playback (see e.g., para. [0093] – i.e., "play" user-selectable operator 920 allows the playback of animations or other types of media contents) of animation (animation – see e.g., para. [0039]) for a person using a personal computer (personal computer – see e.g., para. [0149]).

Fenton et al. does not teach the digital assets are in the form of thumbnail images representing the larger image, editing the orientation of digital assets, the ability to select particular tracks of audio and points within the presentation, and images being a thumbnail. Balabanovic et al. teaches a thumbnail image representing the larger image to be selected (see e.g., column 6, lines 8 – 15), using a dragging motion to drag a thumbnail or digital asset to a different point in the presentation (see e.g., column 9, lines 10 – 16, i.e., the editing a digital asset's orientation corresponds to dragging the thumbnail to another position within the presentation), images being in the form of thumbnails (thumbnail images –see e.g., column 7, lines 1 – 16), and the ability to select particular tracks of audio (see e.g., column 7, lines 63 – 67 and column 8, lines 1 – 4, i.e., the selection of audio tracks is accomplished by pressing the play button 220, which causes the system to advance to the next audio clip). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the multimedia system of Fenton et al. with thumbnail images, editing the orientation of digital assets, the ability to select particular tracks of audio, and images being a thumbnail of Balabanovic et al. because (1) Balabanovic et al.'s thumbnail image representing the larger image to be selected allows the user to view photographs at a size comfortable and enjoyable to the user (see e.g., column 6, lines 8 – 15) and

additionally, thumbnail images are rendered in a low resolution version, which increases the access speed due to low resolution and cached memory (see e.g., column 7, lines 1 – 16). (2) Balabanovic et al.'s dragging operation allows the movement of all or multiple images at a uniform time (see e.g., column 9, lines 10 – 16) and the play button 220 allows automatic hyper linking between stories when pressing the play button in quick succession (see e.g., column 8, lines 5 – 16).

Fenton et al. and Balabanovic et al. do not teach the presentation styles controlling particular elements of the presentation in terms of size, colors, and sizing aspects. Ramchandani et al. teaches a "Properties" window (see e.g., Fig. 9) which is able to manifest the presentations size, color or shape (see e.g., column column 1, lines 63 – 67 and column 2, lines 1 – 7). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the playback of animation and color of Fenton et al's online multimedia system as modified by Balabanovic et al. with Ramchandani et al.'s "Properties" window because Ramchandani et al.'s "Properties" window allows the user to create and change the style of particular elements in the presentation (see e.g., column 2, lines 1 – 7).

Fenton et al., Balabanovic et al., and Ramchandani et al. do not teach having a global user defined properties options such as compression type, aliasing, and rendering formats. Buckley et al. teaches a global user defined properties option (see e.g., Fig.1 and column 5, lines 4 – 12, i.e., once the user has defined the preferred options and settings, the "Save Settings" button will save the settings and apply the user defined options as default properties during each individual session), aliasing and

rendering parameter options (see e.g., Fig. 1 and column 2, lines 66 – 67), and compression types (see e.g., column 10, lines 17 – 25). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multimedia system of Fenton et al. with Balabanovic et al.'s orientation of digital assets, properties window of Ramchandani et al. and thumbnail properties with the addition of Buckley et al.'s global user defined properties option, compression, aliasing and rendering types because the global properties option allows the user to avoid having to continuously access the properties option interface for each individual session (see e.g., Fig.1 and column 5, lines 4 – 12).

As to claim 3, Fenton et al. teaches an online multi media system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity) that allows decompression (see e.g., para. [0093] – i.e., the digital asset file extensions described in this paragraph are types of digital asset compression types, therefore to play the digital asset on the popper, decompression of the digital asset must occur) and accurate recreation of digital assets from within the playback environment (see e.g., para. [0050] and [0051] – i.e., the digital assets created by the user, by using the creation and editing tool of the online multi media system, allows the poppers to decompress the digital assets uploaded to the server or stash to create an accurate recreation of the digital assets).

As to claim 6, Fenton et al. teaches an online multi media system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity) that packages all the assets and necessary pieces of a presentation (see e.g., para. [0079] – i.e., wherein the presentation corresponds to a continuous video or audio sequence) into a single entity (see e.g., para. [0079] – [0081], i.e., the single entity is described as a single file, wherein the completed media content is saved on a single file) allowing the presentation to be moved (see e.g., para. [0041] – i.e., the user-created content pertains to digital assets, which are capable of being uploaded or moved) to different computer systems (e.g., para. [0149] and [0041] – i.e., wherein the different computer systems corresponds to personal computers and servers) or networks for dispatching, downloading or playback (see e.g., para. [0056] – i.e., dispatching, downloading and playback of media content be accomplished by the personal computer requesting information from the server).

As to claim 7, Fenton et al. teaches an online multimedia system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity) and streaming (stream – see e.g., para. [0085]) audio (audio – see e.g., para. [0039]). Fenton et al. does not teach the playback system mixing multiple streams of audio based on the user's sound preference and layout. Balabanovic et al. teaches mixing audio in a single object or digital object of a presentation (see e.g., column 3, lines 65 – 67 and column 4, lines 1 – 4, i.e., each digital asset involved with the user created presentation can have one or multiple

narration tracks associated with that particular digital asset). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multi media system and streaming of audio narration of Fenton et al. with the mixing of multiple audio assets of Balabanovic et al. because the audio narration of Balabanovic et al. allows relating recording information, such as, time, date recorded, and the name of the recording user (see e.g., column 6, line 16 – 28).

As to claim 8, Fenton et al. teaches an online multimedia system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity), where the inputted text (text see e.g., para. [0039]) is drawn in a series of row widths (credits free text entry box – see e.g., para. [0100]), but does not teach the ability of incorporating colors, types, styles and fonts based on the user's selection. Ramchandani et al. teaches a "Properties" window (see e.g., Fig. 9) that allows the selection of colors (color – see e.g., column 2, line 1 – 7), styles (style – see e.g., Fig. 9), and fonts (font – see e.g., Fig. 9) based on the user's selection (see e.g., column 1, lines 13 – 25). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multimedia system of Fenton et al. with the "Properties" window of Ramchandani et al. because the "Properties" window of Ramchandani et al. allows the user to create and change the style of particular elements in the presentation (see e.g., column 2, lines 1 – 7).

As to claims 9, 10 and 11, Fenton et al. teaches an online multimedia system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity), where the playback system (video popper – see e.g., para. [0042]) is a plug-in architecture (see e.g., para. [0078] and "Microsoft Computer Dictionary, Fifth Edition" – i.e., a plug-in is defined as "files embedded into HTML documents that are in formats the browser normally would not recognize, such as video and audio files", wherein the video popper is embedded into the online multimedia system, which allows audio, video or other types of multimedia contents to be played), wherein the playback system (video popper – see e.g., para. [0042]) can read presentations (see e.g., para. [0059] and Fig. 9 – the creation, editing, sharing, and publishing of media content is stored on a computer-readable medium of a personal computer as a JavaScript, Java code, and Flash, which is then executed by the processor) from the local computer (personal computer – see e.g., para. [0149]) or from an internet server (server – see e.g., para. [0041], i.e., the media content of the online multimedia system is uploaded to the server and is accessible by using the online multimedia system), which then recreates the layout and imaging effects of the editing process (see e.g., Fig. 18 – i.e., the showcase in Fig. 18 is the recreating of the layout and images created during the editing process) in an animated and audio streaming environment (see e.g., para. [0050] – i.e., animation and audio segments maybe incorporated into the user's media content). Claim 9 and claim 10 are given weight to the word "or", in that only one of the limitations claimed in claim 9 and claim 10 are addressed.

8. Claim 2 is rejected under 35 U.S.C. 103(a) as being unpatentable over Fenton et al. in view of Balabanovic et al., Buckley et al., and Ramchandani et al. as applied to claim 1 above, and further in view of McCurdy et al. (Pub No. 2002/0035697).

As to claim 2, note the discussion of Fenton et al., Balabanovic et al., Buckley et al. and Ramchandani et al. above. Neither Fenton et al., Balabanovic et al., Buckley et al. and Ramchandani et al. teach viewing the online pages that are similar to physical printed books. McCurdy et al. teaches viewing pages in a realistic environment (see e.g., para. [0014]) similar to conventional physical ,printed versions of page turning in a printed book (conventional printed documents – see e.g., para. [0014]) while online (Internet – see e.g., para. [0014]). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multimedia system of Fenton et al. as modified by Balabanovic et al, Buckley et al., and Ramchandani et al. with the realistic page turning environment of McCurdy et al. because it allows the user to interact with advertisers, embedded links, audio, and video aspects of the online document (see e.g., para. [0014]).

9. Claims 4 and 5 are rejected under 35 U.S.C. 103(a) as being unpatentable over Fenton et al. in view of Balabanovic et al., Buckley et al., and Ramchandani et al. as applied to claim 1 above, and further in view of Cohen et al. (Patent No. 5,831,627).

As to claims 4 and 5, Fenton et al., of Balabanovic et al., Buckley et al., and Ramchandani et al. teaches all the limitation previously discussed with respect to claim 1 above but do not teach saturation colorizing, anti aliasing and shadowing within the playback environment and real time anti aliasing, shadowing and translucent effects of the digital assets. Cohen et al. teaches a real-time automatic anti aliasing system that incorporates shadowing and translucent effects (see e.g., column 4, lines 4 – 16, i.e., anti aliasing, shadowing and transparency effects can be accomplished through the use of tables within this automatic system). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multi media system and playback environment of Fenton et al. with the anti aliasing system that incorporates shadowing and saturation colorizing of Cohen et al. because the anti aliasing system of Cohen et al. improves the appearance of moving objects that are displayed during the execution of graphically oriented application programs such as video games and multimedia applications (see e.g., column 3, lines 33 – 40).

10. Claim 12 is rejected under 35 U.S.C. 103(a) as being unpatentable over Fenton et al. in view of Balabanovic et al., Buckley et al., and Ramchandani et al. as applied to claim 1 above, and further in view of Ho et al. (Patent No. 6,340,980) and Huffman et al. (Patent No. 5,893,132).

At to claim 12, this claim is analyzed as previously discussed with respect to claim 1 above. Fenton et al., Balabanovic et al., Buckley et al. and Ramchandani et al. do not teach a playback system that represents an animated book sequence that

appears to lift off the screen. Ho et al. teaches viewing documents on a computer by means of a computer screen that resembles the page turning of a physical book, magazine or document (see e.g., Fig. 11 and column 5, lines 1 – 21, i.e., the realistic turning of pages within a multimedia system resembles the flipping of pages from left to right or from top to bottom of a book or notepad). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multimedia system of Fenton et al. with the realistic page turning of physical books incorporated into a multimedia system of Ho et al. because the flipping of pages from the online multimedia system allows a realistic view of documents on a computer screen (see e.g., column 5, lines 1 – 21).

Fenton et al., Balabanovic et al., Buckley et al., Ramchandani et al. and Ho et al. do not teach casting a shadow of turning pages within the online presentation. Huffman et al. teaches a drop shadow of a book that casts a shadow corresponding to the amount of unread pages (see e.g., Fig. 17 and column 20, lines 13 – 35, i.e., the outlying portion of the display area corresponds to the remaining portion of the online book that has been read or has not been read, therefore the depth of the drop shadow indicates the amount of pages within the book). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multimedia system of Fenton et al. to the realistic page turning of a computerized document of Ho et al. as modified by Huffman et al. so the determination of the relative position of the read and unread portions of the computer document can be easily determined see e.g., column 20, lines 13 – 35).

11. Claim 13 is rejected under 35 U.S.C. 103(a) as being unpatentable over Fenton et al. (Pub No. 2002/0194195) in view of Balabanovic et al. (Patent No. 6,976,229), Buckley et al. (Patent No. 6,542,173), and Ramchandani et al. (Patent No. 6,486,893) as applied to claim 1 above, and further in view of Ohba et al. (Pub No. 2001/0005206).

As to claim 13, Fenton et al. teaches an online multi media system (see e.g., para. [0039] – i.e., the media content and publishing system is operable within an online environment by broadband connectivity) and the capability of the media system to advance ("more" user-selectable operator 326 – see e.g., para. [0070]) and retreat ("back" user-selectable operator 324 – see e.g., para [0070]) the direction of the presentation. Neither Fenton et al., Balabanovic et al., Ramchandani et al., and Buckley et al. teach the playback system rendering the previous, current, and next presentation slides allowing a faster transition and buffering of data. Ohba et al. teaches rendering graphics with the use of a buffer (see e.g., para. [0480]). Therefore, it would have been obvious to one of ordinary skill in the art at the time the invention was made to incorporate the online multimedia system and the option to advance and retreat from the current presentation of Fenton et al. as modified by Balabanovic et al., Buckley et al. and Ramchandani et al. with the buffering scheme of Ohba et al. because the presentation editing system including the buffering scheme of Ohba et al. allows the processing apparatus to perform efficient drawing processing (see e.g., para. 0045]).

Conclusion

The prior art made of record and not relied upon is considered pertinent to applicant's disclosure. Prior art Patent No. 6,028,603 can be applicable and pertinent art to the applicant's disclosure. Prior art disclosed by Wang et al. teaches a digital media system that allows the creation and editing images. Furthermore, Wang et al. teaches the capability of allowing the user of the system to upload and download digital assets to a server and the ability to view the digital assets in the form of a thumbnail.

The prior art made of record and not relied upon is considered pertinent to applicant's disclosure. Prior art Patent No. 5,898,436 can be applicable and pertinent art to the applicant's disclosure. Prior art disclosed by Stewart et al. teaches a system that allows the adjustment of overall color balance of digital assets.

Inquiries

Any inquiry concerning this communication or earlier communications from the examiner should be directed to Henry Vuu whose telephone number is (571) 270-1048. The examiner can normally be reached on 8-5.

If attempts to reach the examiner by telephone are unsuccessful, the examiner's supervisor, Chanh Nguyen can be reached on (571) 270-1048. The fax phone number for the organization where this application or proceeding is assigned is 571-273-8300.

Information regarding the status of an application may be obtained from the Patent Application Information Retrieval (PAIR) system. Status information for published applications may be obtained from either Private PAIR or Public PAIR. Status information for unpublished applications is available through Private PAIR only. For more information about the PAIR system, see http://pair-direct.uspto.gov. Should you have questions on access to the Private PAIR system, contact the Electronic Business Center (EBC) at 866-217-9197 (toll-free). If you would like assistance from a USPTO Customer Service Representative or access to the automated information system, call 800-786-9199 (IN USA OR CANADA) or 571-272-1000.

Date: 9/18/06

Examiner's Signature: Henry Nguyen

Examiner's Initials: H.V.

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SUPERVISORY PATENT EXAMINER